A personal relationship with the mysteries: (re)discovering the enchanted garden through movement and the body

Dr. Eline Kieft

Biography

Dr. Eline Kieft works for the Centre for Dance Research (C-DaRE) at Coventry University (UK), and is an associate editor for the Journal of Dance, Movement and Spiritualities. Developing her research portfolio as an early career researcher, she combines her passion for anthropology, qualitative methodologies, shamanic paradigms, spirituality, wellbeing and nature with her intimate experience of dance. Eline is deeply intrigued by movement as a soulful way of knowing and essential part of embodied research, writing and teaching, as well as general life skill. As a qualified Movement Medicine teacher, Eline enjoys designing courses and workshops that blend together theory and practice, body, heart, mind and spirit. Her facilitation touches the liminal and the sacred, and offers spaces for deep discovery. In her view, no topic is too complex to be explored through dance. Please visit www.elinekieft.com for more information.

C-DaRE, Centre for Dance Research
Coventry University
Institute for Creative Enterprise
Parkside, Coventry
West Midlands, CV1 2NE
United Kingdom
Email address: Eline.Kieft@coventry.ac.uk

KIEFT, ELINE (2014), «Dance as a moving spirituality: A case study of Movement Medicine», *Journal of Dance, Movement & Spiritualities*, 1, p. 21-41.

KIEFT, ELINE (2016b), «Dancing in, as and with nature», dans Richard Coles, Sandra Costa et Sharon Watson (dir.), *Well-being 2016. Co-creating pathways to well-being*, Birmingham, Birmingham City University, p. 75.

KIEFT, ELINE (2017, in press), «Soul Loss and Retrieval: restoring wholeness through dance», dans A. Williamson et B. Sellers-Young (dir.), *Spiritual Herstories: Soulful research in dance studies*, Intellect.

Keywords

conscious dance
movement improvisation
moving in nature as spiritual practice
immanence and meeting god in, with and through the body
(inter)connection
mystical participation in an enchanted world

Abstract

This article investigates the possible role of improvised, conscious dance movement in nature as a way of reclaiming our direct experience of the metaphysical. I first discuss some aspects of the body and embodiment, not as contradictory with but absolutely essential to spirituality. I briefly touch on the possibility of embodied ecstasy, as well as various elements of embodiment such as awareness, alignment, presence, and connection. Then, after introducing some notions of dance and spirituality in various contexts, I zoom in on the ingredients of improvised movement as a way of negotiating the unknown, unpacking the possibilities of movement improvisation as a spiritual practice. Thirdly, I consider the potential for waking up to the sacred all around us, when movement practice is brought out into the natural world. Finally, I weave these threads together in some concluding thoughts on the role that dance can play in enhancing mystical participation in an enchanted world.

A personal relationship with the mysteries: (re)discovering the enchanted garden through movement and the body

1. Introduction

Postmodern spirituality is often criticized for the questionable legitimacy and depth of custom-made experiences to suit individual taste and preference, outside of an acknowledged doctrine (see for example Heelas 1996). Accessing the sacred, however, is not the sole province of specifically delineated contexts or specialists but can happen through many activities (compare Maslow 1994: 29). Dance, for example, can help to build and maintain a personal relationship with the divine, access other realities and knowledge, aid prayer, celebrate the mysterious, and embody the spirits and/or the gods. Indeed, the contributions of dance to spirituality appear on a colorful palette of historical records, contemporary cultures, religious traditions, and somatic practices (to name but a few publications: Ehrenreich 2007; Hume 2007; Gill 2012; Williamson, Batson et al. 2014; Lamothe 2015; Whatley, Garrett Brown et al. 2015). Drawing lightly from my PhD, this paper offers some personal reflections of what I have come to understand about spirituality through dance, especially through moving in nature, in my own practice and when teaching others. In this context, I refer to dance as a generic human activity of attentive, improvised movement, available and accessible to everyone. All that is required to be "dancing" is a shift of perception, an opening of the senses, a conscious awakening to the present moment within a specific context. That means that *anyone* can do this, as previous experience or training are entirely unnecessary.

Elsewhere I discussed how a 'moving spirituality' differs from physically more static practices; how it embodies the heart; enables dancers to move between different places in consciousness and access other knowledge by moving to, with and through spirit; and how the active nature of dance underlines agency and encourages people to become co-creators with life (Kieft 2014). Here I will

investigate the possible role of improvised, conscious, dance movement in nature, in reclaiming our direct experience of g♀d,[1] or source. I first discuss some aspects of the body and embodiment which I see not as contradictory to but as absolutely essential to spirituality. I briefly touch on the possibility of embodied ecstasy, as well as various elements of embodiment such as awareness, alignment, presence and, connection. Then, after introducing some notions of dance and spirituality in various contexts, I zoom in on improvised movement as a way of negotiating the unknown, unpacking the possibilities of movement improvisation as a spiritual practice. I also consider the potential for waking up to the sacred all around us, when movement practice is brought out into the natural world. Finally, I weave these threads together in some concluding thoughts on the role that dance can play in enhancing mystical participation in an enchanted world.

Before we continue, I will offer a few remarks on methodology. My ongoing immersion in the fields of dance, anthropology and shamanism has opened me to different ways of perceiving the world as well as encouraging a search for more inclusive research methodologies. Through ongoing exposure to different approaches to research my views have expanded from a cautious, almost apologetic inclusion of the subjective to a robust and bolder acknowledgement of the usefulness and inevitability of (inter)subjective embodied enquiry. Approaches such as hermeneutic research with soul in mind (Romanyshyn 2007), a/r/tography' (Gouzouasis 2008; Gouzouasis 2013), Practice as Research (Rust, Mottram et al. 2007; Nelson 2013; Spatz 2015), and other Creative Analytical Practices (Richardson 2000) enable, by their very nature, a deep excavation of elusive experiences that are difficult to describe. Taking myself as 'research subject' allows for a very long longitudinal study: I have been dancing since 1985, wrote occasional notes about my practice since 1987, and kept an extensive dance diary since 2006. Like many anthropologists I recognize myself as the main fieldwork tool through which all data is collected and analyzed, and my body as one of its filters.

[1] As long as I remember, I have written 'g♀d' in this, perhaps unusual, but hopefully more inclusive way, to underline its nature as a force of creation that embraces and transcends dualities. I also deliberately use lower case spelling, because uppercase seems to have a solely Christian connotation that excludes other spiritual traditions as well as deny the divine in everything and everyone else.

Sometimes I seem to walk in two different bodies: the dancer's body, and the body of the scholar. My aim is to let these two merge into 'the dancing scholar,' who dances with and within the reflectivity of a wider academic framework while she analyzes and writes from the sensory awareness of embodied, direct, felt, and lived experience.

Is that subjective? Yes, of course.

Is that a problem? No, not necessarily.

Only through this moving, breathing, living body can I investigate 'conscious intimacy' (Tacey 2004) with, or lived awareness of, the more intangible and inexplicable dimensions of life – those that are often relegated to the domain of the spiritual. This poses the opposite challenge to that faced by most anthropologists, who begin as outsiders and have to get far enough "in" to gain valid insight. For me the questions are: how do I maintain a distance from dance, something as natural to me as breathing, without falsifying my experience? How can I take these intimacies as a starting point of inquiry? How does something work? Why does it work? When doesn't it work? Is a certain aspect unique to dance or could it be achieved through other activities as well?

Such an approach enables a systematic, detailed, and layered exploration of an intimate phenomenon such as danced spirituality. I underline the inclusive features of the autoethnographic method as 'both personal and scholarly, both evocative and analytical, (…) both descriptive and theoretical' (Burnier 2006: 414), searching for an authentic expression of personal experiences, whilst at the same time being firmly rooted within the academic paradigm. I (re)present this ongoing inquiry here in order to make my 'understanding habitable for others' (Todres 2007: 28) – and that is where the subjective can become *inter*subjective (see f.e. Jackson 1998 for a thorough discussion of this concept). In the exchange that invites reading to become an interactive process, I hope that meaning surfaces and is embodied and substantiated in motion.

2. … the body …

The discomfort and paradoxical tension regarding the corporeal in many spiritual traditions seems to reflect the difference between transcendent and immanent views on spirituality. From a somatic perspective, our bodies can be seen as a point of reference in a 'rapidly changing and increasingly baffling world', as they 'are always with us' (Shusterman 2000: 162). They help us navigate and co-create context through their sensorial, material dimension, through which we experience and interpret the world around us, negotiate our identities, and create meaning. This means the body is a starting point, not only for dancing, but also for any spiritual experience and our union with the divine. It is there, after all, that we are aware of being touched by the numinous. In my doctoral research, dance participants spoke of their bodies as a temple and vehicle for their spiritual search (Kieft 2013: 259). I too have always regarded my body and the sensual domain as a testimony to and celebration of g♀♂d. Even if we *do* choose to leave the body temporarily to experience rapture, it remains both our place of departure as well as return, where we anchor and integrate any (potentially visionary) insights we may have received during our ecstatic state, providing space and agency to make changes in our daily lives accordingly.

The body can be trained and sensitized to create a meeting point for our relationship with the sublime, helping us understand the intangible from within the tangible and the etheric from within the corporeal. In my PhD data I found four epistemological expressions of embodiment: awareness, alignment, presence and connection. These speak of weaving the different aspects of our existence together and inform the possibilities of dance as a moving spirituality. Although they show different tendencies they are not mutually exclusive but exist alongside each other (for a detailed description and comparisons with other literature, please see Kieft 2013).

Awareness, the first expression of embodiment, could perhaps be compared to performing a thorough "scan" of one's inner landscape. This cultivates getting to know the material or fabric of

the body as receptor. The more we know what is "ours" and recognize the processes happening within us, the better we can discern subtleties in our environment and shifts in texture and energy when tuning into other dimensions of reality. Much like the (neuroscientific) concept of "interoception", awareness includes physical, emotional and mental aspects as well as perception and behavior (Cameron 2001: 697). Awareness shows parallels with concepts such as "felt sense" (Gendlin 1978), "somatic mind" (Fleckenstein 1999), "somatosensory awareness" (Fraleigh 2000), "body knowledge" and "bodily intelligence" (Grau 1995), and "somatic markers" (Damasio 1999).

These internal observations can still be isolated from one another: one can register some pain in one's toe, a distraction in the mind, or sadness in the heart without sense of connection between those experiences. Increased awareness may also alert people to neglect or over-emphasis of certain parts. The over-emphasis usually relates to the mental (thought) processes ('being in the head') while the neglect tends to be more in the emotional area (compare Watson 2008: 86). In response to this, *alignment*, the second expression of embodiment, is the process of coordinating physical, emotional, and mental processes in a healthy and non-destructive way. When body, heart, and mind work together a channel can open for spiritual receptivity or for "soul", "spirit", "higher self", or "consciousness" to come through (Halprin 2003: 105; Hume 2007: 139; Kieft 2013: 223). Depending on the context and on which of the modalities is most active, alignment is usually a two-way (upward and downward) process as physical and mental states mutually influence each other (see also Watson 2008: 84).

The combination of increased awareness and monitoring alignment often alerts people to a sense of absent-mindedness or disconnection from "something" vital. This is described as being separated or divorced from the body or sometimes as experiencing "soul loss" (Kieft 2017 in press). Either type of "leaving" might have happened unnoticed or forcefully, although my research informants often attributed it to a result of dealing with strong emotions, a problematic relationship with the body, or

as an effect of rigid (transcendental) meditation practice. Dancing can help overcome the separation and/or restore the "missing piece," facilitating *presence* as the third expression of embodiment. Maintaining this requires discipline, commitment, continuous affirmation and choice to stay with whatever is arising (Kieft 2013).

Connection, the fourth expression of embodiment, concerns an intersubjective feedback-loop based in the relationship between the interior of the body and exterior of the outer world, which mutually influence each other as self and context are intertwined (see also Csordas 1993; Fleckenstein 1999). This resembles the relational quality of dance, which involves multi-directional ongoing traffic between inward and outward movements rather than the more vertically experienced process of alignment. Considering these four expressions, a complexity arises of embodiment as 'a multilayered mind-body continuum of corporeality, affectivity, cognitivity, and spirituality whose layers are subtly interwoven and mutually interactive' (Shaw 1994: 11). What happens when we apply conscious movement to that continuum?

3. moving the body …

The body can be invited into motion in many different ways. Early 20th century dance pioneers, for example, began experimenting with the extremes of the body in polarities of tension/relaxation, exertion/recuperation, fall/recovery, mobility/stability, inner/outer, function/expression. Since the 1960s a wealth of bodily practices appeared, some leaning towards the therapeutic, others focused more on choreographic processes or ecstatic dance. Recent approaches include social or environmental improvisation, while indigenous traditions throughout the ages have used movement to identify with, mimic, or relate to the world around.

Whatever their approach, dancers as 'acrobats of the gods' (Dexter Blackmer 1989) often encounter the numinous through technique, performance, or improvisation. Indeed, many choreographers have

been deeply inspired by religious traditions and teachings. Janet Lynn Roseman (2004) draws together a rich overview of the spiritual inspiration and explorations of Isadora Duncan, Ruth St. Denis, and Martha Graham. Likewise, Kimerer Lamothe, in this issue, explores dancing god into the world, inspired by both Ruth St. Denis and her own ecokinetic explorations and understanding, while in her recent book (2015) she discusses matter and meaning, evolution, knowing, being born, connecting, healing, and love as reasons for 'why we dance'.

Sondra Fraleigh (2015) too, in her analysis of Zen, Butoh, and improvised dance, touches on aspects usually acknowledged within the spiritual domain, such as effervescence, letting go, right livelihood, non-possession, understanding of the whole and wholeness, reflections on death and dying, being and becoming lighter, resilience, compassion and empathy, presence, gratitude and healing. She highlights how embracing the paradox of 'paying attention to the mind of the dance' while simultaneously abandoning ourselves to its 'rhythm and vital essence' can lead to an increased awake-ness, presence, and participation, enabling us to become mindfully whole (Fraleigh 2015: 17).

Dance is also recognized as a way of connecting to and embodying symbols and archetypes, and the link with Jungian psychology is often made. Looking at palaeolithic and neolithic Goddess symbolism, Amanda Williamson (2016) examines the integration of opposites through movement-based somatic practices. Unity, continuity, integration, and inclusivity become apparent rather than valuing one polarity over another.

Another way of looking at spiritual aspects of dance is offered by Bradford Keeney (2005), who learned "shaking medicine" from the Kalahari shamans, that enables the body to become an instrument of divine celebration and a lightning rod that brings down spirit (2005: 7). Awakening the energy known by many different names (kundalini, chi, ki, seiki, mana, wakan, Manitou, yesod,

Ruach, holy spirit (Keeney 2005: 19)), can lead to a direct transmission of experiences of mystical oneness, satori, or cosmic consciousness, as a possible 'kinetic holy grail, an answer of the body to the mind's search for the meaning of life' (ibid. 2005: 139).

This is but a brief taster of many excellent publications in the growing academic field of danced spirituality. Here, I would like to zoom in on the qualities of improvised movement. Essentially, improvisation is a negotiation of the unknown, and the lack of agenda offers a space to play and be with what arises. Specific instructions can help to navigate the freedom of this seemingly unstructured activity, help people feel 'safe with(in) the not-knowing', and comfortably explore improvisation as reliable technique for knowledge creation (Kieft 2016b). Comparing various somatic practices shows a remarkable "family resemblance" (Reed 2011), even though their underlying philosophies, structure, setting, and aims may differ. Apart from physical skills such as balance, coordination, precision, control, efficiency, and strength (important for (professional) dance training but irrelevant for the purpose of this article), the following characteristics are recognized or emphasized in most somatic movement approaches:

- awareness of the breath;
- dynamic relationship between inner/outer; self/world;
- sensorial awareness;
- role of memory, images and imagination;
- repetitions, patterns, structures, texture, shape, light/shadow plays, polarities, similarities and differences;
- integration and alignment of the body-heart-mind-spirit continuum;
- exploring choice and time-space dimensions;
- opportunity to recognize and re-pattern (habitual) (movement) responses;
- community support and (re-)connection;
- different points of view and transitions between those;
- personal growth, educational, or therapeutic effects.

Table 1: Characteristics of improvised movement

(see for example Halprin 2003; Reeve 2008; Williamson 2009; Reed 2011; Kieft 2013; De Spain 2014)

Looking at these core elements it is easy to see how improvisation opens a space for discovering things that often cannot 'be found in a systematic preconceived process' (Carter 2000: 182) and can

serve an exploration of the unseen and intangible dimensions of life. These ingredients allow for meditative reflection on opposites such as being and doing, movement and stillness, and life and death. It can offer a way of tending to the soul, provide an opportunity to understand patterns within the larger whole and create with what *is*. Improvised movement can be utilized as an active personal plea for support, healing or inspiration, and equally be a prayer to life, light, earth, nature, and our human and non-human communities. In my experience, the more I surrender and give myself over to it, the more I feel carried and received. The more I show up, the more responsive spirit seems to become. This resonates with the notion of interaction in process theology, that g♀d is not only fully involved in, but also affected by '*every* real being' (Viney 2014, italics in original). That the interior and exterior are linked, and that if the one changes, the other will be affected too is also recognized by dance artists and therapists (Halprin 1995), in pagan and New Age views (Greenwood 2000; Prince et Riches 2000).

4. moving the body outside: nature as teacher

Through visual references and our imagination we can engage with nature in the studio. However, taking the practice outdoors seems to further heighten the characteristics of improvised movement described in table 1. Nature offers an ideal context to play and explore without agendas or expectations. There, we can fully be ourselves without attending to deadlines, production targets, or roles that seem to be expected of us. We can express parts of ourselves that may have become obscured in other situations (Kieft 2016a). However, being in nature is not always easy. Modern life is often so meticulously structured and facilitated that it leaves us feeling uncomfortable with the untamed and unorchestrated. We do not know how to be safe in the wilds anymore. It can invoke fears of getting lost, of animals, or natural forces. But in many indigenous cultures, nature provides initiatory experiences, to explore the boundaries of the unknown. If guided well, this can have an empowering effect. Through exposure to the wilds in solitude, sometimes without food, people test their mettle, and ask for a vision to learn how to best serve their communities. Indeed, 'becoming

one with nature does not make a person less human but rather completes them in the context of both their selfhood *and* social world' (Brienza 2014: 484, original emphasis).

We are not generally taught how to renegotiate our relationship with the natural world but it is not that difficult to make a start. Simply being in nature allows for a different sense of perspective to emerge. What can we learn from witnessing the coming and going of tides and moon phases, or from the various seasons and observing growth, blossom, fruition, and decay? This cultivates a cyclical rather than linear understanding of life and perhaps allows us to hold up a mirror to our own mortality and an awareness of the value of the present moment.

Adding conscious movement can further magnify this process. Through actively participating in creation we may physically experience a deep, felt sense of interconnection and belonging. This immersion offers a different way of knowing, or learning through absorption: 'through merging with one's source of inspiration', through '*becoming* something rather than (…) learning *about* it' (Keeney 2005: 23). Even such a simple gesture as reaching out our arms opens us to the world, connecting and relating us to that which surrounds us. If this appeals to you, feel free to try the suggested steps below.

Moving with Nature as a Teacher

Ingredients: a living, breathing body and a sprinkle of curiosity (if you are tired, or cannot walk, you can simply take your (wheel)chair outside, and feel the sun, wind, or even rain on your face)
Costs: entirely free
Availability: any time of day and night, independent of intermediary
Location: any outdoor patch, no matter how wild or urban – it could be the bus stop on your way to work! If for whatever reason you cannot go outside, you can even do this exercise when looking at a picture of nature or listening to a natural soundscape and letting your imagine roam freely!

1. Become aware of your heartbeat and the warmth of your body. Take a few deep breaths. Register your physical and emotional state. How is your body? How are you feeling?
2. Surrender your weight to the earth and feel you are carried in return. Through your breath you give and receive, connecting to the world around you. Never underestimate the gift of your attention, your time, your witnessing, your presence. It changes things, within and outside of you, as you share your being and your becoming.
3. Focus on the sensations within your body, such as your breath, heart beat, the gurgling of your tummy, perhaps an ache or pain somewhere. You may also be aware of your dreams, your intuition, your creativity, or the commentator voice in your head.
4. Then expand your awareness to the space directly around you. Notice how your clothes hang from your body. How does the air feel? Notice any colors, sounds, and scents surrounding you.
5. Now focus your attention on something concrete. This can be a cloud, a tree, a little bird, or a blade of grass. Observe it. Listen to it with all of your being. Enter into a relationship with it. Engage your imagination. Mimic its motion. How does it affect you? From what angle are you viewing it? Are you in a darker or a lighter spot? Can you move around it? Does it move around you? This is a two way process: the more you engage with it, the more you will receive.
6. Let nature be your teacher through this careful engagement. Without attachment to any specific outcome, what do you learn? You can ask a concrete question and see what "answers" come, perhaps through symbols, metaphors, process, or thoughts. A practice like this is like a muscle you strengthen. The more you do it, the easier it gets. Don't worry if you feel self-conscious or awkward in the beginning – simply include that in your experience and say 'hello' to it.
7. If it feels appropriate, find a way to give thanks for your experience, and consciously bring what you have learned with you into the rest of your day.

Nature can be a teacher of both the mundane and the sacred, of matter and of spirit: 'All practical and esoteric teachings can be found in nature, if we know how to use the gateways of silence and meditation' (Luttichau 2017: 66). Dancing in nature too can be such a gateway, generating experiences of connection, spaciousness, and freedom as well as agency. When I dance, I feel many different threads connecting me to an external energy grid, an experience well represented by the paintings of Alex Grey (see for example http://alexgrey.com/art/paintings/). My body becomes a sender and receiver within this energy field and through danced prayers I both ask and receive guidance. When I am lost, it reminds me that I am always supported, helping me to recalibrate the compass of my heart. Enveloping, embracing me, I am dancing through g♌d, with g♌d, in g♌d. It holds me, knows me. It is an alchemical process of becoming one again, and again, and again.

5. Awakening to the enchanted garden, a conclusion of openings

‘For now we see through a glass, darkly; but then face to face:
now I know in part; but then shall I know even as also I am known.’
(1 Corinthians 13:12, King James Version)

The bible verse above has always been one of my favourites, one that breathed mystery as well as possibilities. I grew up with a Dutch translation (NBG 1951), which poetically speaks of looking through a mirror, or a lens, in riddles. To me it communicated the comfort of already being fully known and accepted despite knowing so very little, but with a promise of understanding. This verse came to mind when I was invited to contribute to this special issue, as dance for me is a sacred place where the veils are lifted, where it becomes possible to tap into the knowing fields. I believe it is a sense of separation from such sources that causes so many of our contemporary challenges. With few feelings of reverence, awe, or wonder regarding the world around us, we mistakenly treat nature as a pool of resources that are rightfully ours to take; polarize and radicalize within and between different cosmologies; and suffer a painful epidemic of social isolation as a result of a dwindling sense of communities and togetherness.

Paul’s letters to the Corinthian community, from which the above quote derives, remind us of the importance of the diversity of skills and gifts that all come from one spirit, and the dangers of judgment and conflict when people oppose each other. Dance, practised worldwide, is one such gift that unites and reconnects. This is not limited to a particular culture, time, region or even dance style but appears on a wide spectrum that includes ancient and contemporary indigenous practices, most of the major religions (including early Christianity and even some contemporary Christian denominations), as well as social dancing and professional dance on stage as it has developed over the last 400 years.

Whether or not this immersive, participatory dance can be considered a spiritual practice depends, of course, strongly on discourse and definitions. I wonder if we have looked for the sublime and the spiritual in a narrow way that excludes many possibilities. A transcendent view requires us leaving "this" to reach "that", while in an immanent view we do not need to go anywhere as "it" is already here, surrounding us, imbuing us. With Jäger (2007), I believe that we never really left paradise, we simply forgot that we are still (t)here. Lifting the veils of duality and separation here and now is all it takes for a so-called return to an enchanted, soulful world in which we know we are supported. The possibility of mystical participation, remembering that we still are in a sacred place, depends on our interaction with the world around us and on our ability to open the soul 'to the presence of being-in-the-world' (Bailey 2014: 1479). Because of this, what is more important to me than discussion, definitions, and delineations, is to find activities that open such inclusive experiences and share them with people in an accessible way. Dance is one of those activities: so let's dance!

Bibliography

BAILEY, LEE W. (2014), «Re-Enchantment», dans David A. Leeming (dir.), *Encyclopedia of Psychology and Religion*, New York, Springer, p. 1476-1480.

BRIENZA, CASEY (2014), «Objects of otaku affection: animism, anime fandom, and the gods of ... consumerism?», dans Graham Harvey (dir.), *The handbook of contemporary animism*, London & New York, Routledge, p. 479-490.

BURNIER, DELYSA (2006), «Encounters With the Self in Social Science Research: A Political Scientist Looks at Autoethnography», *Journal of Contemporary Ethnography*, 35, p. 410-418.

CAMERON, OLIVER G. (2001), «Interoception: The Inside Story—A Model for Psychosomatic Processes», *Psychosomatic Medicine*, 63, p. 697-710.

CARTER, CURTIS L. (2000), «Improvisation in Dance», *The Journal of Aesthetics and Art Criticism*, 58, p. 181-190.

CSORDAS, THOMAS J. (1993), «Somatic Modes of Attention», *Cultural Anthropology*, 8, p. 135-156.

DAMASIO, ANTONIO (1999), *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*, San Diego/New York, Harcourt, Inc.

DE SPAIN, KENT (2014), *Landscape of the Now. A Topography of Movement Improvisation*, Oxford and New York, Oxford University Press.

DEXTER BLACKMER, JOAN (1989), *Acrobats of the Gods. Dance and Transformation*, Toronto, Canada, Inner City Books (Studies in Jungian psychology by Jungian analysts).

EHRENREICH, BARBARA (2007), *Dancing in the Streets. A History of Collective Joy*, New York, Metropolitan books, Henry Holt & Company.

FLECKENSTEIN, KRISTIE S. (1999), «Writing Bodies: Somatic Mind in Composition Studies », *College English*, 61, p. 281-306.

FRALEIGH, SONDRA (2015), «Attunement and evanescence», *Dance, Movement & Spiritualities*, 2, p. 9-25.

FRALEIGH, SONDRA (2000), «Consciousness Matters», *Dance Research Journal*, 32, p. 54-62.

GENDLIN, EUGENE T. (1978), *Focusing*, New York, Bantham Books.

GILL, SAM (2012), *Dancing Culture Religion*, New York, Lexington Books (Studies in Body & Religion).
GOUZOUASIS, PETER (2013), «The metaphor of tonality in artography», *UNESCO Observatory Multi-Disciplinary Journal in the Arts*, 3, p.
GOUZOUASIS, PETER (2008), «Toccata on Assessment, Validity & Interpretation», dans S. Springgay, R.L. Irwin, C. Leggo et P. Gouzouasis (dir.), *Being with A/R/Tography*, Rotterdam, Sense Publishers, p. 219-230.
GRAU, ANDRÉE (1995). On the notion of bodily intelligence: cognition, corporeality, and dance. Border Tensions. Dance & Discourse. Guildford, England: University of Surrey, Department of Dance Studies. **Proceedings of the 5th Study of Dance Conference, April 1995:** 141-7.
GREENWOOD, SUSAN (2000), *Magic, Witchcraft and the Otherworld. An Anthropology*, Oxford and New York, Berg.
HALPRIN, ANNA (1995), *Moving towards Life. Five Decades of Transformational Dance*, Hanover and London, Wesleyan University Press.
HALPRIN, DARIA (2003), *The Expressive Body in Life, Art and Therapy. Working with movement, Metaphor and Meaning*, London and Philadelphia, Jessica Kingsley Publishers.
HEELAS, PAUL (1996), *The New Age movement: the celebration of the self and the sacralization of modernity*, Oxford, Blackwell Publishers.
HUME, LYNNE (2007), *Portals. Opening doorways to other realities through the senses*, Oxford, Berg.
JACKSON, MICHAEL (1998), *Minima Ethnographica: Intersubjectivity and the Anthropological Project*, Chicago and London, The University of Chicago Press.
JAGER, WILLIGIS (2007), *Die Welle ist das Meer: Mystische Spiritualität*, Freiburg, Herder.
KEENEY, BRADFORD (2005), *Bushman Shaman. Awakening the Spirit through Ecstatic Dance*, Rochester, Vermont, Destiny Books.
KIEFT, ELINE (2017 in press), «Soul Loss and Retrieval: restoring wholeness through dance», dans A. Williamson et B. Sellers-Young (dir.), *Spiritual Herstories: Soulful research in dance studies*, Intellect, p.
KIEFT, ELINE (2016a), «Dancing in, as and with nature», dans Richard Coles, Sandra Costa et Sharon Watson (dir.), *Well-being 2016. Co-creating pathways to well-being*, Birmingham, Birmingham City University, p. 75.
KIEFT, ELINE (2016b), «Book Review. Kent de Spain: Landscape of the Now: A Topography of Movement Improvisation (2014) », *Journal of Dance & Somatic Practices*, 8, p. 105-107.
KIEFT, ELINE (2014), «Dance as a moving spirituality: A case study of Movement Medicine», *Journal of Dance, Movement & Spiritualities*, 1, p. 21-41.
KIEFT, ELINE (2013). Dance, Empowerment and Spirituality. An ethnography of Movement Medicine. Unpublished PhD thesis, London, University of Roehampton.
LAMOTHE, KIMERER L (2015), *Why we dance. A philosophy of bodily becoming*, New York, Columbia University Press.
LUTTICHAU, CHRIS (2017), *Calling us home*, London, Head of Zeus.
MASLOW, ABRAHAM (1994), *Religion, values and peak experiences*, New York, Viking.
NBG (1951), Nederlands Bijbelgenootschap / Netherlands Bible Society.
NELSON, ROBIN (2013), *Practice as Research in the Arts. Principles, Protocols, Pedagogies, Resistances*, Palgrave Macmillan UK.
PRINCE, RUTH ET DAVID RICHES (2000), *The New Age in Glastonbury. The Construction of Religious Movements*, New York and Oxford, Berghahn Books.
REED, SARA (2011). The Articulation of a Dance Somatics for a Twenty-First Century Higher Education. Unpublished PhD thesis, Guildford, UK, University of Surrey.
REEVE, SANDRA (2008). The Ecological Body. Unpublished PhD thesis, Exeter, University of Exeter.
RICHARDSON, L. (2000), «Writing: a method of inquiry», dans N.K. Denzin et Y.S. Lincoln (dir.), *The handbook of qualitative research*, Thousand Oaks, CA, Sage, p. 923-949.
ROMANYSHYN, ROBERT D. (2007), *The Wounded Researcher. Research with Soul in Mind*, New Orleans, Louisiana, Spring Journal Books.
ROSEMAN, JANET LYNN (2004), *Dance was her Religion. The Spiritual Choreography of Isadora Duncan, Ruth St. Denis and Martha Graham*, Prescott, Arizona, Hohm Press.
RUST, CHRIS, JUDITH MOTTRAM, et al. (2007). Practice-Led Research in Art, Design and Architecture. AHRC Research Review. Sheffield and Nottingham, Arts & Humanities Research Council.
SHAW, MIRANDA (1994), *Passionate enlightenment: women in Tantric Buddhism*, Princeton, New Jersey, Princeton University Press.

SHUSTERMAN, RICHARD (2000), *Performing Live: Aesthetic Alternatives for the Ends of Art*, Ithaca, New York, Cornell University Press.
SPATZ, BEN (2015), *What a body can do. Technique as knowledge, practice as research* Abingdon, Oxon and New York, Routledge.
TACEY, DAVID (2004), *The spirituality revolution: The emergence of contemporary spirituality*, East Sussex, UK, Routledge.
TODRES, LES (2007), *Embodied Enquiry. Phenomenological touchstones for research, psychotherapy and spirituality*, Basingstoke and New York, Palgrave Macmillan.
VINEY, DONALD dir. (2014), *Process Theism* (The Stanford Encyclopedia of Philosophy), Stanford, Metaphysics Research Lab, Stanford University (The Stanford Encyclopedia of Philosophy).
WATSON, GAY (2008), *Beyond Happiness. Deepening the Dialogue between Buddhism, Psychotherapy and The Mind Sciences*, London, Karnac Books Ltd.
WHATLEY, SARAH, NATALIE GARRETT BROWN, et al., dir. (2015), *Attending to Movement. Somatic Perspectives on Living in this World*.
WILLIAMSON, AMANDA (2016), «Somatically inspired movement and prepatriarchal religious symbolism», *Journal of Dance, Movement & Spiritualities*, 2, p. 323-355.
WILLIAMSON, AMANDA (2009), «Formative support and connection: somatic movement dance education in community and client practice», *Journal of Dance and Somatic Practices*, 1, p. 29-45.
WILLIAMSON, AMANDA , GLENNA BATSON, et al., dir. (2014), *Dance, Somatics and Spiritualities. Contemporary sacred narratives*, Bristol & Chicago, Intellect.